

AL. 1. 1296

C. 2

Questions Booklet

June 2001



English 30

Part B: Reading

Grade 12 Diploma Examination

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June 2001

English 30

Part B: Reading

Questions Booklet

Grade 12 Diploma Examination

Description

Part B: Reading contributes 50% of the total English 30 Diploma Examination mark.

There are 70 questions in the Questions Booklet and 8 reading selections in the Readings Booklet.

Time: 2 hours. This examination was developed to be completed in 2 hours; however, you may take an additional $\frac{1}{2}$ hour to complete the examination.

Budget your time carefully.

Instructions

- Be sure that you have an English 30 Questions Booklet **and** an English 30 Readings Booklet.
- You may **not** use a dictionary, thesaurus, or other reference materials.
- On the answer sheet provided, use **only** an **HB** pencil to mark the correct or best answer for each question. Fill in the circle that corresponds to your answer. For example:

Which month has 31 days?

- A. February
- B. April
- C. November
- D. December

Answer Sheet

(A) (B) (C) ●

- Mark only one answer for each question.
- If you change an answer, erase your first answer completely.
- Answer all questions.



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I. Read the excerpt from an essay on pages 1 to 3 of your Readings Booklet and answer questions 1 to 7.

1. In the context of this excerpt, the writer's tears (line 14) are caused by her
 - A. great personal affection for Rahm
 - B. sense of the loss of Rahm's particular genius
 - C. sadness that she had not known of Rahm's accident
 - D. regret at being isolated from the world in which Rahm flew

2. The statement "I had thought that danger was the safest thing in the world" (line 16) is an example of
 - A. pun
 - B. paradox
 - C. allusion
 - D. hyperbole

3. The abundant figurative descriptions in lines 34 to 51 serve **best** to describe Rahm's flying through the perspective of the writer's
 - A. rapture
 - B. disbelief
 - C. objectivity
 - D. vulnerability

4. The term "Doppler effect" (line 53) refers to
 - A. a painting style
 - B. induced blacking out
 - C. variation in frequency
 - D. the rapid passage of time

Continued

5. The line that **best** conveys the writer's view of the difference in artistic expression between painters and Rahm is
- A. "Rahm in the black and gold biplane looping all over the air" (lines 33–34)
 - B. "Maybe Jackson Pollock felt a sort of playfulness" (line 60)
 - C. "Rahm was deliberately turning himself into a figure" (line 67)
 - D. "He did not tell me how he felt, when he spoke of his performance flying" (lines 69–70)
6. When Rahm is described as "literal" (line 89), the writer implies that Rahm's artistry is
- A. lacking in significance
 - B. essentially objective
 - C. easily accomplished
 - D. devoid of rhythm
7. The writer concludes that "It is hard to imagine a deeper penetration into the universe than Rahm's last dive" (lines 91 to 92) because Rahm
- A. was indivisible from his art
 - B. was recognized as an accomplished pilot
 - C. contributed greatly to the appeal of aerobatic flying
 - D. died heroically in front of his family and King Hussein

II. Read the poem on page 4 of your Readings Booklet and answer questions 8 to 15.

8. The depth of yearning attributed to Grotus is **most strongly** implied in
- A. “in her right hand a waterweed” (line 2)
 - B. “And in her left a pitcher spilling out a river” (line 3)
 - C. “the stone where he cut his name” (line 5)
 - D. “Some dried-up course beneath his breastbone” (line 6)
9. The image of “Pouring and darkening” (line 7) conveys that, for Grotus, the act of cutting his name in stone and thereby dedicating the altar to Coventina served as a
- A. deterrent to his lust
 - B. renewal of his spirit
 - C. challenge to his belief
 - D. declaration of his rage
10. The speaker’s emotional identification with Grotus the stonecutter is suggested **most clearly** by
- A. “Far from home Grotus dedicated an altar to Coventina” (line 1)
 - B. “Anywhere Grotus looked at running water he felt at home” (line 4)
 - C. “Some dried-up course beneath his breastbone started / Pouring and darkening” (lines 6–7)
 - D. “the way / The thought of his stunted altar works on me” (lines 7–8)
11. Being without water for even a short time caused the person addressed in the poem, “you,” (line 15) to
- A. be dismayed by the speaker’s shortcomings
 - B. realize the interdependence of all people
 - C. resolve to value that which is essential
 - D. yearn for independence

Continued

12. The major shift in imagery between the first and second stanzas is from
- A. imagination to experience
 - B. femininity to masculinity
 - C. emotion to intellect
 - D. happiness to grief
13. In this poem, the central metaphor is
- A. a drought
 - B. a stone altar
 - C. role-playing
 - D. flowing water
14. The tone of the last two lines of the poem is
- A. wistful
 - B. resigned
 - C. triumphant
 - D. demanding
15. In this poem, water becomes the symbol of
- A. personal reliability
 - B. contempt for power
 - C. desire and fulfillment
 - D. pretense and illusion

III. Read the excerpt from the play on pages 5 to 8 of your Readings Booklet and answer questions 16 to 27.

16. The dramatic purpose of the opening lines of this scene (lines 1 to 18) is **mainly** to reveal Mortimer's
- A. relationship with his keepers
 - B. courage in the face of death
 - C. dwindling strength
 - D. self-pity
17. The image "this lump of clay" (line 15) is in direct contrast with the image
- A. "these grey locks" (line 6)
 - B. "whose wasting oil is spent" (line 9)
 - C. "his sapless branches" (line 13)
 - D. "Swift-winged with desire" (line 16)
18. Mortimer personifies Death as being "Just" (line 30) in that Death
- A. is officially appointed
 - B. does not choose favourites
 - C. fails to oblige wrongdoers
 - D. favours the deeds of honest men
19. Mortimer's wish that Richard "might recover what was lost" (line 33) refers to the
- A. crown of England
 - B. life of the Earl of Cambridge
 - C. years Mortimer spent in prison
 - D. title to the York family fortunes
20. In lines 37 and 38, Richard suggests a comparison of his own situation with that of Mortimer's on the basis of
- A. imprisonment
 - B. neglect of each other
 - C. shameful misconduct
 - D. dishonourable treatment

Continued

21. Mortimer's words in lines 39 to 42 dramatically convey his affection for Richard and reveal Mortimer's
- A. inertia
 - B. blindness
 - C. confusion
 - D. inflexibility
22. Shakespeare juxtaposes related words to contrast linking ideas in
- A. "in that ease I'll tell thee my disease" (line 46)
 - B. "Within a loathsome dungeon, there to pine" (line 59)
 - C. "I was the next by birth and parentage" (line 69)
 - D. "my sister that thy mother was" (line 72)
23. Lines 55 to 56 reveal that Richard's father, the Earl of Cambridge, died because of his
- A. effort to establish Mortimer's claim to the throne
 - B. defection from Edmund Langley
 - C. desire to gain the throne himself
 - D. loyalty to Henry Monmouth
24. After Richard states his wish to prolong Mortimer's life (lines 93 to 94), Mortimer responds that this would do him a disservice. He explains this through the analogy
- A. "As princes do their courts when they are cloyed" (line 91)
 - B. "as that slaughterer doth / Which giveth many wounds when one will kill" (lines 95–96)
 - C. "Only give order for my funeral" (line 98)
 - D. "prosperous be thy life in peace and war!" (line 100)

Continued

25. In saying that Mortimer's life had been "Choked with ambition of the meaner sort" (line 111), Richard refers directly to
- A. death's claim upon an heir to the throne
 - B. the dire conditions in the prison
 - C. the Earl of Cambridge's egotism
 - D. Henry's greed for the crown
26. Lines 112 to 117 indicate that Richard intends to
- A. overthrow the parliament
 - B. absolve Somerset of guilt
 - C. reclaim his rightful position
 - D. honour Mortimer in his burial
27. Richard's speech in lines 102 to 117 serves to reinforce the dramatic impact of this scene as being the ironic
- A. futility of Mortimer's claims
 - B. achievement of Mortimer's "pilgrimage"
 - C. show of sovereign strength by the House of Lancaster
 - D. success of Richard having "restored" the crown to the House of York

IV. Read the essay on pages 9 to 12 of your Readings Booklet and answer questions 28 to 35.

- 28.** The writer’s use of words such as “prodigality” (line 14), “barbarians” (line 16), and “rapacious” (line 21) suggests a view of human history that is
- A. objective
 - B. idealized
 - C. superficial
 - D. judgemental
- 29.** A garret (lines 28, 67, and 73) is defined as
- A. a slum
 - B. a workhouse
 - C. an attic room
 - D. a storage area for antiquities
- 30.** In line 44, the “pain” produced from the writer’s curiosity is his sense of
- A. defeat
 - B. outrage
 - C. disillusionment
 - D. embarrassment
- 31.** Lines 52 to 56 suggest **most strongly** that the young woman lodger was suspected of being
- A. deceitful
 - B. excessive
 - C. uneducated
 - D. promiscuous

Continued

32. The structure of the sentence in lines 75 to 83 creates and reinforces a sense of
- A. rigour
 - B. tedium
 - C. conflict
 - D. contrast
33. The “promise” referred to in lines 82 to 83 reflects the writer’s belief in the human tendency to
- A. avoid commitment
 - B. seek financial reward
 - C. avoid making an error
 - D. cause distress to others
34. The final portrait of the bereaved sister (lines 113 to 116) serves to create an impression of
- A. humane simplicity
 - B. cheerful acceptance
 - C. hostility and deprivation
 - D. poverty and discrimination
35. Which of the following statements **best** expresses the main idea of this passage?
- A. Fortune is fickle.
 - B. Age is no guarantee of virtue.
 - C. Human behaviour is faultless when subject to scrutiny and reflection.
 - D. A single boarding house can reflect the full range of human behaviour.

V. Read the excerpt from a play on pages 13 to 18 of your Readings Booklet and answer questions 36 to 44.

36. In this scene, the family's preoccupation with each other to the exclusion of Mrs. de Winter is established by the playwright through the fact that
- A. Beatrice and Giles drove fifty miles to see her
 - B. the family members did not attend the wedding
 - C. initially only Frank includes her in the conversation
 - D. no one at Manderley has been previously introduced to her
37. The tone of Maxim's comment about Beatrice's "endearing habits" (line 12) is
- A. guarded
 - B. sardonic
 - C. sincere
 - D. angry
38. The playwright's choice of diction such as "old boy" (line 20), "I must say, old chap" (line 34), and "I say" (line 45) serves to reinforce the
- A. formality of the situation
 - B. social atmosphere at Manderley
 - C. cautious reserve of the characters
 - D. charm of the English countryside
39. Mrs. de Winter's question "Is the bathing safe in the bay?" (lines 76 to 77) implies that
- A. she is insensitive and socially immature
 - B. she is uncomfortable about being at Manderley
 - C. Maxim did not tell her the details of Rebecca's death
 - D. Maxim has not adequately prepared her for country life

Continued

40. Read the following lines and answer the question below:

“Companion to some ghastly old dowager or something?”
(line 107)

“I wonder Maxim didn’t stay a week or so in London to get
you something decent to wear.” (lines 130–131)

“It’s a pity you don’t ride or shoot. You must miss a lot.”
(line 139)

In context, the word choice in the above lines serves **mainly** to

- A. reveal Beatrice’s values
 - B. characterize Mrs. de Winter
 - C. reinforce Beatrice’s sensitivity
 - D. reinforce Mrs. de Winter’s history
41. The attitude of Beatrice and Giles toward intellectual and artistic pursuits can **best** be described as
- A. curious
 - B. resentful
 - C. admiring
 - D. dismissive
42. That Mrs. de Winter is not identified by her first name serves to reflect the family’s
- A. attempt to accommodate her
 - B. dignified attentiveness to newcomers
 - C. failure to acknowledge her as an individual
 - D. awareness of the need to acknowledge her new status

Continued

43. In this excerpt, the individual who serves as a character foil for Mrs. de Winter is
- A. Giles
 - B. Frank
 - C. Maxim
 - D. Beatrice
44. In this excerpt, the underlying sense of mystery is **most directly** focused on the
- A. antagonism between Maxim and Frank
 - B. tension between Beatrice and Giles
 - C. real intentions of Mrs. de Winter
 - D. unclear motives of Maxim

VI. Read the excerpt from the short story on pages 19 to 22 of your Readings Booklet and answer questions 45 to 55.

45. The tone of the reference to Dr. Barnes as “a foreigner who had no better use for his money” (line 2) implies that, locally, offering formal education to peasants was considered to be
- A. deceitful
 - B. desirable
 - C. indulgent
 - D. impressive
46. In lines 2 to 4, the general atmosphere of the school is **most suggestively** conveyed by the detail
- A. “two classrooms” (line 2)
 - B. “varnished desks” (line 3)
 - C. “steel lockers” (line 3)
 - D. “stray dogs” (line 4)
47. That the picture of the Sacred Heart was “somewhat adrift” (line 8) suggests that
- A. religion was only of token importance
 - B. none of the pictures was worth noticing
 - C. Mussolini was of paramount importance
 - D. attention to caretaking detail was lacking
48. The details that **most clearly** suggest a *symbolic* reflection of Mrs. Unwin’s nature are
- A. “They lived in a villa on top of a bald hill. Because of a chronic water shortage, nothing would grow except cactus” (lines 20–21)
 - B. “Mrs. Unwin worked with her husband in the printing office when she felt well enough” (lines 22–23)
 - C. “She was the victim of fierce headaches caused by pollen, sunshine, and strong perfumes” (lines 23–24)
 - D. “The Unwins had a cook, a char, and a nanny for the children” (lines 24–25)

Continued

49. In this excerpt, the details of the garden of the Marchesa **best** serve to
- A. establish the setting of the story
 - B. symbolize Carmela's background
 - C. emphasize the hot, sultry season of the year
 - D. provide contrast to Carmela's life with Mrs. Unwin
50. Her glimpse of the café "so splendid that Carmela felt bound to look the other way" (lines 42 to 43) suggests Carmela's sense of
- A. awe
 - B. alarm
 - C. dignity
 - D. disapproval
51. As she is revealed in this excerpt, Carmela's nature is **best** reflected in the implications of the words
- A. "‘You're like a little sparrow!’" (line 55)
 - B. "she had a medal on a chain" (line 59)
 - C. "She had never seen a woman smoking until now"(line 74)
 - D. "‘Now, that is deceitful’" (line 93)
52. Mrs. Unwin's examining of Carmela's ears (lines 61 to 64) is a detail that serves to reflect Mrs. Unwin's
- A. observant nature
 - B. motherly concern
 - C. critical attitude
 - D. natural curiosity
53. Carmela's perception of "a malignant intent" (line 72) foreshadows the revelation in lines 99 to 103 of Mrs. Unwin's
- A. indifferent acceptance
 - B. charitable tolerance
 - C. generous approval
 - D. resentful envy

Continued

54. The contrast between Mrs. Unwin and her neighbour is indicated symbolically in the detail
- A. “She sat on a high stool, arranging flowers in a copper bowl” (lines 84–85)
 - B. “The white roses she was stabbing onto something cruel and spiked” (line 88)
 - C. “The white roses were a peace offering: a dog belonging to the next-door neighbor had torn up something precious in the Unwins’ garden” (lines 98–99)
 - D. “Mrs. Unwin suddenly said that *she* had no time to stroll out” (lines 99–100)
55. The statement “Carmela could not get the drift of this” (line 103) conveys Carmela’s
- A. fear
 - B. guilt
 - C. innocence
 - D. indignation

VII. Read the excerpt from the non-fiction book on pages 23 and 24 of your Readings Booklet and answer questions 56 to 62.

- 56.** The information in lines 5 to 7 reinforces the
- A.** importance of diversity to plant life
 - B.** importance of grasses to other species
 - C.** ecological dominance of wind-pollinated plants
 - D.** ecological dominance of animal-pollinated plants
- 57.** The quotation from Eiseley (lines 12 to 14) serves to demonstrate
- A.** a thorough knowledge of botany
 - B.** a common mistaking of myth for fact
 - C.** an intimate knowledge of human history
 - D.** an unlikely relationship between cause and result
- 58.** The meaning of the words “primeval” and “primordial” (line 23) relates to
- A.** darkness
 - B.** origination
 - C.** wickedness
 - D.** imagination
- 59.** In the context of lines 28 to 29, the phrase “in the modern idiom” means
- A.** in current terms
 - B.** in the present time
 - C.** with apparent disregard
 - D.** with attention to human error

Continued

60. In this context, the choice of verbs in lines 38 to 39 reinforces the meaning of “foments” as being
- A. promotes
 - B. determines
 - C. counteracts
 - D. accompanies
61. The aspect of wind that is the central focus of this excerpt is its
- A. unpredictable influence
 - B. mysterious versatility
 - C. enduring strength
 - D. potent creativity
62. In this excerpt, the writer **mainly** acknowledges the
- A. importance of change
 - B. wide variety of plant species
 - C. wide range of human belief systems
 - D. separateness of the human and the botanical worlds

VIII. Read the poem on page 25 of your Readings Booklet and answer questions 63 to 70.

63. In the first stanza, the satisfaction of returning to “the silence of a desk” suggests that for the speaker, the desk represents
- A. mystery
 - B. human frailty
 - C. a familiar retreat
 - D. a stimulating challenge
64. Lines 1 to 5 suggest that “conversation with human beings” is usually
- A. reassuring
 - B. meaningful
 - C. unavoidable
 - D. unsatisfying
65. Beginning at line 6, the poet’s comparison of a desk and the heart is based on the concept of both being
- A. a shelter
 - B. a receptacle
 - C. a commodity
 - D. an annoyance
66. The imagery in lines 15 to 16 describes the heart as being essentially
- A. restless and greedy
 - B. arrogant and selfish
 - C. stable and resourceful
 - D. peaceful and reassuring

Continued

67. The “shadow sleeping inside the wood” (line 20) likely represents the
- A. historical value of the desk
 - B. potential suggested by the desk
 - C. sense of uneasiness gained from the desk
 - D. practical nature of the desk’s contents and structure
68. The contrast drawn between the desk and the heart, respectively, is captured **best** by the pairs of words
- A. weak–strong
 - B. dying–living
 - C. passive–active
 - D. abandoned–overflowing
69. The poet implies that the connection between the written word and the wood of the desk (lines 23 to 25) is one of
- A. conflicting patterns
 - B. reliable permanence
 - C. skilled workmanship
 - D. haphazard juxtaposition
70. The poet depicts the comforting appeal of a desk as being based **mainly** on its embodiment of
- A. utility
 - B. serenity
 - C. uniformity
 - D. opportunity

English 30: Part B

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